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ACADEMIES OF ARTS.

A

DISCOURSE,

DELIVERED ON THURSDAY, MAY 3, 1827,

IN THE

CHAPEL OF COLUMBIA COLLEGE,

BEFORE

THE NATIONAL ACADEMY OF DESIGN,

ON ITS

First Anniversary.

BY SAMUEL F. B. MORSE.

PRESIDENT OF THE ACADEMY.

G. AND C. CARVILL, NEW-YORK.

Elliott and Palmer, print.

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1827.

3 copies given to the Academy

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NEW-YORK, *May* 3, 1827.

TO SAMUEL F. B. MORSE, Esq.

PRESIDENT OF THE NATIONAL ACADEMY OF DESIGN :

SIR,

*At a meeting of the Academicians, we were
appointed a Committee to return you their thanks for
your Discourse, delivered before the Academy this day,
and to request a copy for publication.*

WILLIAM DUNLAP,	}	<i>Committee.</i>
CHARLES INGHAM,		
CHARLES C. WRIGHT,		



A DISCOURSE, &c.

GENTLEMEN OF THE ACADEMY,

THE occasion of our first anniversary furnishes me with an opportunity, which I gladly improve, of explaining to you more at large the nature of those institutions among which we have lately ranked ourselves.

Almost every country of Europe possesses, among its essential institutions, an Academy of Arts; and even in Mexico, * in Lima, and in Puebla, among our southern neighbours, similar institutions have long been established and appreciated. From their universal adoption in civilized countries, their beneficial influence

* See Note A.

can scarcely be doubted; and, although it has been a disputed point, whether, on the whole, Academies of Arts have a favourable effect in eliciting genius of the first order, and whether genius is not rather shackled by their discipline, I am inclined to think that, where the latter effect is produced, it has been owing not so much to the institution itself, as to the influence of some erroneous principles in the economy of a particular academy. Too much may be attempted to be taught; rules founded in narrow views of intellectual philosophy may be enforced; but it does not therefore follow that we should teach nothing, nor that no system should be observed. Were we to educate a poet by confining him chiefly to the study of measure and versification, and to the graces of style, and to insist that there could be no poetry without these desiderata, we should doubtless throw obstacles in the way of genius, and exert an unfavourable influence on its development; but should we, on this account, leave the poet to his wild sallies and unrestrained enthusiasm, and be content with the diamond in its rough coat, lest it be spoiled in the polishing? It has been urged against academies that, while they may encourage genius, they for the most part foster pretension and mediocrity. What should we think of the florist who should keep his flowers in total darkness, lest the same sun which invigorates the flower, should also warm into life the weeds which will spring up around it?

With proper care these difficulties may be avoided; and the experience of similar institutions, in other coun-

tries, may be advantageously consulted, to enable us to shun their errors, and adopt such of their principles and regulations as can be made subservient to the interests of the Arts of Design in our own country.

With this view I will engage your attention, in the first place, to a rapid glance at the origin and economy of some of the principal Academies of Arts in Europe.

Academies for the promotion of the Arts of Design are by no means of recent date: so early as the year 1345 an association was formed by the painters of *Venice*, under the protection of St. Luke, for the purpose of improvement in their own art; and in 1350 a similar institution was established in *Florence*, under the patronage of the illustrious House of Medici. The date of these establishments, coeval with the revival of the arts not many years after the death of Cimabue and Giotto, renders it probable, at least, that the celebrity of that age was, through their influence, essentially promoted.

In France, in the year 1648, the *Academy of St. Luke* was organized at Paris by the painters and sculptors of that city, among whom were Le Brun, Sarazin, and Corneille. They received the royal sanction in the beginning of that year. Their principal object, in thus associating together, appears to have been their own improvement and that of their pupils: they met two hours every day for drawing and designing, and their schools were under the direction of twelve professors. Every three months, three prizes for Design were distributed among the pupils, and two for Painting and two for Sculpture every year.

In Austria, * the *Imperial Royal Academy of Arts, at Vienna*, was founded in 1704; and Baron Strudel, one of the most eminent painters of that day, was at its head. Many local causes prevented the Academy's progress, and at the death of Strudel it languished for many years. In 1726 it again revived, under the direction of a celebrated Flemish painter, James Van Schuppen. By the efforts of Van Schuppen the Arts flourished in Vienna until his death, when the direction was offered to Gran, the only painter then in Vienna possessing literary knowledge sufficient for the station. Gran declined the offer, and officers called Rectors, who were professional artists, were appointed to fill the place, by dividing the duties of the office: this arrangement continued for nine years, when Martin Von Meytens, a Swedish painter, was placed at the head. He is represented as a man of polished mind, liberal disposition, and possessing great love for his art, and sensibility to the exalted character of his profession. Under him the Arts consequently became respected, and artists arose who reflect honour on their country to the present day. The Academy continued to flourish, and at length the Emperor Joseph II. assigned to it a large building and spacious apartments; those for study alone occupying fifteen large rooms beside anti-chambers. It was divided into four schools: a School of Painting and Sculpture; of Engraving; of Architecture; and of Designs for Manufactures. Jewellers, gold and silver smiths, and all artificers in metals, practised drawing in

* See Note B.

these schools, and had before them the most select models and designs to improve their taste, and every profession and trade to whom some skill in drawing is necessary, were admitted and taught gratuitously.* All these schools were under the direction of artists of eminence in their respective arts, who endeavoured to form their pupils on those philosophic principles which they had made the foundation of their own skill.

To encourage industry and emulation among the pupils, *premiums* were periodically bestowed, and fixed stipends or pensions given to the most distinguished.

In Spain, the *Royal Academy of St. Ferdinand* was established, at Madrid, in the year 1752. As early as the year 1619, however, the Artists of the capital presented a memorial to Philip III. petitioning for the establishment of an Academy of Painting. The petition was unsuccessful; and during the reign of his successor another ineffectual attempt was made by them, which is said to have failed principally for want of unanimity among themselves. In the reign of Philip V. Olivieri, an artist of eminence, first established a public School of Design at his own house. His school attracted the attention of the government, and at length a proposition was made to the king, by Olivieri, for the creation of a Public Academy, which, after many delays, obtained the royal sanction.

The Secretary of State is, in this country, ex-officio President of the Academy. The Directors, however,

* See Note C.

are artists, who teach their pupils, from designs of their own, the elementary branches of the Arts. There are schools for the study of Mathematics and Perspective, and a library of authors on the Arts belongs to the Academy. Its expenses are paid by the king, who appoints to all the offices. Personal nobility is granted to the Academicians.*

As an incentive to the students, eighteen premiums are ordered to be distributed, nine of gold, and nine of silver, triennially. The premiums are delivered to the successful candidates in public, with great pomp and ceremony, in presence of the principal nobility of the kingdom. The effects of this Academy on taste, and especially in Architecture, are exhibited to this day in the "temples, palaces, streets, walks, gates, and even private dwellings," of Madrid.†

In Russia, *The Imperial Academy of the Fine Arts* was instituted, at St. Petersburg, in the year 1758, by the Empress Elizabeth; but its regulations were not officially sanctioned until Catherine II. ascended the throne. It appears to be organized on a plan somewhat different from other European academies, and embracing a wider range of subjects. It comprehends a college of early education, commencing with instructing the student at five or six years of age. His studies are not confined to those branches of science which bear more immediately, but rather remotely, upon his future profession. He is taught Arithmetic, Geography, His-

* See Note D.

† See Note E.

tory, Civil Obligations, Physic, and Natural History. And among the duties of the Inspector is that of instilling into the minds of his pupils "politeness, and every sentiment inseparable from probity and humanity." The term of college education is nine years, after which time those students who are approved are admitted to the first or lowest classes in the Academy, where they remain for a further term of six years. There is a public exhibition of the works of the artists once in two years. A system of premiums is also established. Two silver medals are distributed every four months; and two gold medals to the authors of the best sketches of subjects proposed by the Academy. Twelve artists who have obtained prizes are sent abroad every three years, and their expenses borne by the Academy, under certain regulations. Those mechanic trades are also cultivated which are in any way influenced by the Fine Arts. A Church, and even a Dispensary and Infirmary, are connected with the institution.

So late as the year 1800 the *National Academy of Milan* was established, connected as it would seem with a similar academy in Paris instituted at the same time. The Academic Body contains 30 academicians, artists of distinction, who have a settled residence in the city, and of an indefinite number of honorary associates, chosen by the academicians from among the artists and friends of the arts. Their premiums consist of two classes. The first of six gold medals of various value, from twenty, to one hundred and twenty sequins, for original designs in the various branches of art. The second class

consists of fourteen silver medals for academic drawings in the different schools. The premiums of the first class purchase the successful productions, which are preserved in the academic collection.

The National Academy is supported from the national treasury.

It has seven schools, under the care of nine professors ; and beside these schools, one for the living model, a hall of statues, a collection of pictures, and a library. The various schools are furnished with models and other materials and instruments of use to the student. The Academy also possesses a collection of garments in the costume of every age ; tunics, palliums, chlamides, togas, and models and drawings of every sort of ancient armour. The premiums are delivered in public before the local authorities. The Secretary delivers a discourse illustrating some branch of the Arts of Design, and an orator, appointed by the academicians, also addresses the audience, after which the premiums are distributed by the local authorities.

I come now to notice the English *Royal Academy of Arts*. Before touching on the economy of an institution which we profess to make the model of our own, a brief sketch of the rise and progress of the Arts in England, will best elucidate the origin of the Royal Academy.

Previous to its establishment the Arts of Design in England had given but feeble signs of life ; their early struggles promised nothing but a temporary and sickly existence. While they were in their full vigour in

Italy, and other continental countries, the political state of Britain was unfavourable to their growth. Henry VIII. indeed, invited Raphael, Titian, Holbein, and Torrigiano to his Court, the two latter accepted, but the two former declined the invitation. To Holbein may be ascribed the introduction of Portrait painting into England. During the reigns of the first Mary, of Elizabeth, and of James the first, there was little or nothing that indicated the existence of the Arts of Design. Charles I. was better disposed to their encouragement than his predecessors, and had he lived, would without doubt have contributed to their more early development. He invited Rubens to England, who, while he practised his profession assiduously, resided at court in the situation of Ambassador from the King of Spain.* Vandyck, Inigo Jones, and Dobson, were also encouraged by this monarch. But the early death of Charles, and the political troubles of that period, again prostrated the rising arts; nor did they revive with any thing of manly vigour during the foppish age of his successor. The attention of the nation, in the troublous times of James II. and William and Mary, was wholly engrossed with war and politics: the Arts of Design, so emphatically the arts of peace, were of course asleep; they momentarily awoke at the bidding of Queen Anne, when Sir Christopher Wren, in Architecture, and Sir James Thornhill, in Painting, were employed in erecting and decorating the splendid ca-

* See Note F.

thedral of St. Paul's ; but they were roused only to sink back again into a more profound slumber through the reigns of George I. and George II. The signs of vitality at this period are not to be sought for at the Court, but among the neglected professors of art. Even in the reign of Queen Anne, the artists formed private schools, and continued them with various modifications for more than fifty years. Having made several unsuccessful attempts to establish a Public Academy, undiscouraged, they zealously pursued their studies, supporting themselves by their own individual subscriptions. It was not until the reign of George III. that the Arts of Design rose in earnest from their lethargy in England ; but, like one awaking from long sleep, their first steps were feeble and timid. Artists had now multiplied in London ; their individual struggles for public notice seemed to be met only by *neglect* or *contempt*, and their early history shows much of the unhappy effect of that *native irritability* so often the concomitant of genius, and so interesting when it is evinced by a chastened sensibility ; but so lamentable, when excited by such causes, it is perceived silently preying upon its possessor, and breaking his spirit, or uttering itself in splenetic and ungenerous remark against contemporary merit. But now commenced a new era. " Neglect, (says the Corresponding Secretary of the " Royal Academy,) although it might mortify, did not " subdue the British artist. When the artists found " that expectation offered no prospect, and patience " drew forth no hope, they assembled in an almost un-

“noticed society for the renovation of the drooping
 “arts. They endeavoured to unite their individual
 “forces, in order to give weight to their movements.”
 Their first symptoms of success were visible in 1760, in
 the popularity of the first exhibition of their works in a
 room loaned them by another society, and to which the
 public were admitted gratis. Some change was made
 the following year in the mode of admission, but in
 the next exhibition, evidently with much timidity, they
 ventured to ask an admission fee of one shilling from each
 visiter ; and to prepare the public for this innovation,
 as it was then thought to be, they deemed it necessary
 to conciliate public opinion, in a preface to their cata-
 logue, written by Dr. Johnson. In this manner was in-
 troduced an important feature which distinguishes the
 English from the Continental exhibitions.

These promising prospects, which seemed to be
 opening upon the arts, were soon overclouded by bitter
 contention among the artists. For three years they
 continued their disgraceful contests, which at length
 ended in a division into two parties. They separated.
 The smallest and weakest, and seemingly defeated
 party, composed, however, of the most distinguished
 artists, formed the plan of instituting a Royal Academy,
 under the protection of the sovereign ; the plan was suc-
 cessful, and in the year 1768 the Royal Academy of
 Arts was established, and Sir Joshua Reynolds was
 elected their first President.

The plan of the Academy is very simple, embracing
 in its objects to be attained the two most important of

all the continental academies. The artists, in their petition to the king, avow them to be: "1st. The establishment of a well-regulated *School*, or Académie of Design, for the use of students in the arts; and, "2d. An *Annual Exhibition*, open to all artists of distinguished merit, where they may offer their performances to public inspection." Its internal regulations, in the early stages of its existence, were mostly borrowed from those of the Imperial Academy of St. Petersburg: they have since been modified according as circumstances and experience suggested. In connexion with the schools, a system of premiums is established. A gold medal and fifty guineas are given every two years for original works, by the students in each of the three departments of Painting, Architecture, and Sculpture. The biennial premiums are delivered in public, when it is the custom (commenced by Sir Joshua Reynolds) for the President to address the Academy on some subject connected with the Arts of Design. Other premiums are distributed annually for the best drawings.

The Exhibition is annual, consisting of works by living artists never before exhibited in London. It opens in May to the public, and continues from six to eight weeks only, and is then closed. All the expenses of the Academy are paid from the receipts of the exhibitions.

The schools of the Academy are, a School of the Antique, a School of the Living Model, and more recently, a School of Painting.

The whole government of the Academy is vested in a President, a Council, and General Assembly; all the individuals of whom are professional artists.*

I have thus presented you with a brief sketch of some of the principal Academies of Europe. In reviewing the ground we have passed over, we find that all these Academies bear a strong resemblance to each other in their *origin* and in their *most prominent features*.

And First : With scarcely an exception, *Artists were the first movers in the establishment of the European Academies of Arts*. This was the case in Florence, in Venice, in Paris, in Madrid, and in London. In *all cases their entire government is entrusted to Artists*. If there is any instance where there is a seeming contradiction of this remark, as at Madrid and St. Petersburg, the deviation is one of form, and is sufficiently explained by adverting to the form of government under which it exists. In a despotic government, all offices of influence and patronage must be at the disposal of the monarch; and it is not to be supposed that the first offices of an institution of such importance, would be the only situations unoccupied with the favourites and supporters of a despotic court.

Second : Another prominent feature in all of them, is *Schools for the Students of the Arts*, where not only models and materials are collected for their use, but where they are instructed by the most distinguished artists of the country composing the Academic Body.

* See Note G.

Third : Intimately connected with this instruction, a system of *Premiums to incite the students to industry and emulation*, is another prominent feature. To this *all the Academies, without exception, have attached the greatest importance.*

Fourth : Another principal feature, common to all, is *an Exhibition of the works of living artists* ; and although respectively modified, in regard to time of exhibition, and to terms of admission, according to the peculiar circumstances by which each is surrounded, there is no evidence that they are composed of any other than the recent works of the artists of the day.

With these examples before us, we formed, more than a year since, our National Academy of Design, and on similar principles. We have incorporated into its constitution those features common to all Academies of Arts. It has been created by the union of most of the principal artists of the city. Our constitution provides for the establishment of the various schools. Our very limited means has allowed us, as yet, only to establish our School of the Antique ; and thus far, unaided from without, (except by the generous, but temporary loan of a room for the school by the Literary and Philosophical Society,*) we have sustained this school from the beginning to the present time ; we have been enabled to give instruction, *gratuitous instruction*, to about 30 students. Two courses of Anatomical Lectures, illustrating with ability this science as connected

* See Note H.

with the Arts of Design, have been delivered by our Professor of Anatomy, and the students universally have made laudable progress in drawing, the common grammar, or basis of each of the Arts of Design. With respect to the third feature of Academies, viz. *Premiums*, early in the season, we put into operation this essential part of our plan. The subjects for which they were offered, are adapted to the incipient state of the school, and consequently belong to the lower classes of premiums. We have reserved for a more mature state of our institution, and for works of a higher order of Art, the larger and more valuable prizes.

The plan of *Exhibitions*, as it exists in the English Royal Academy, is that which we have adopted, as better suited to our state of society than those of the Continental Academies. All the exhibitions of the latter, as far as I am able to learn, are *free* to the public: the funds of the several institutions derive no benefit from them. These Academies are consequently an annual tax to the national treasury; that at St. Petersburg at an expense of 156,000 rubles, and that at Milan of more than 1500 pounds sterling per annum. On the contrary, the Royal Academy of London, since the few first years of its establishment, has not only been without cost to the government, but derives a vast and increasing income wholly from a species of tax never more equitably levied—a tax, the merest pittance in its amount, and asked from those alone who directly receive for it much more than an equivalent; a tax, however, which in the aggregate amounts to much more

than is sufficient to defray the expenses of the Academy, and leaves an annual surplus in its treasury. This is a method of support to Academies without burthening the government, which is peculiarly adapted to the state of our country, and to our situation. One which, with a little extrinsic aid in furnishing us with apartments only, for our Schools and Exhibitions, will ensure our eventual success. We have taken the English Royal Academy for our model, as far as the different circumstances of form of government and state of taste will admit. It is the most flourishing of all foreign Academies ; it has among its members a great variety of talent, embracing all the numerous departments of Art in their most minute subdivisions of subject, and the Annual Exhibitions display a rich and diversified feast to the refined portion of London society. It is deservedly popular, and its success is a happy illustration of a sound remark of d'Israeli,* that "an Academy . . . can " only succeed by the same means in which originated " all such Academies, among *individuals* themselves ; it " will not be by the favour of the *many*," he observes, " but by the wisdom of the *few*. It is not even in the " power of Royalty to create at a word, what can only " be formed by the *co-operation of the workmen themselves*, and of the great task-master, Time."†

The Royal Academy is a pre-eminent example of the effect of united effort among the Artists. "This establishment," says Mr. Shee, "which by foreigners is

* Vol. 1. Curios. Lit. New Series, p. 56.

† See Note I.

“ supposed to be a splendid example of public munificence, derives its income from the disinterested labours of artists ; and, except the advantage of apartments at Somerset Place, has not for many years received the smallest assistance from the state.” This honourable tribute to the Artists of England is not exclusively bestowed by one of their own number. A writer in the *Quarterly Review*,* many years since, although not favourably disposed towards Academies, testifies to the same truth. “ It should be remembered, however, to the honour of the artists of this country, that whatever progress they have made is principally owing to their own exertions.” And why should not this be the result ? That individuals of a particular profession should best know how to manage the concerns of that profession is no unreasonable, it certainly is no new doctrine : Horace long since expressed the sentiment

..... Quod medicorum est
Promittunt medici : tractant fabrilia fabri.

The Royal Academy system is diffusing itself in the formation of other Academies, in Britain, on its popular model. The Royal Hibernian Academy of Arts,† recently established at Dublin, is an example ; and within the present year we learn that “ an Academy is about

* *Quart. Rev.* 1809, p. 32.

† See Note K.

“ to be established at Edinburgh, on the plan of the Royal Academy of London, by the northern Artists.”*

From the facts laid before you, gentlemen, you perceive the course which we must pursue to attain the same noble ends. It is a truth which cannot be too often enforced, and one which each of us should constantly bear in mind, that our *individual prosperity depends on the prosperity of the whole body*. I need not descant to you on the necessity of union, as an indispensable requisite to success. Not only is all history admonitory on this point, but the history of the arts in Britain is especially full of warning to us : their progress seems to have been accelerated or retarded in exact proportion to the prevalence or absence of harmony among the artists themselves. We have felt the beneficial influence of this harmony ; and I feel confident that the good which has already resulted will stimulate us all to preserve with care, and to increase this happy disposition. Let no selfish, narrow views interfere with those of a more enlarged and liberal character which we desire to accomplish. The prospect before us is on the whole encouraging ; when we compare the condition of our young institution with that of the infant Royal Academy, (not yet sixty years old,) when we see it struggling for existence amidst neglect, and ignorance, and misconception, and quackery, and every species of false taste ; bitterly ridiculed without,† and distracted by dissensions within, who would have predicted

* Lond. Lit. Gaz. Jan. 1827.

† See Note L.

that in a half a century it could attain to its present gigantic manhood? We also shall have difficulties to contend with, some peculiar to ourselves, others similar in character to those of our transatlantic brethren; they are the diseases to which infant Art is subject;* they must be borne, and with as much patience as possible. But why do I speak to you of difficulties? They are the glory of genius, without which its energy and its brilliancy would pass unnoticed away, like the electric fluid which flows unobserved along the smooth conductor, but when its course is thwarted, then, and only then, it bursts forth with its splendour, and astonishes by its power. Difficulties will yield to perseverance. We must not look for sudden changes in the public mind. They are not to be desired; for they will be as transient as they are sudden. The natural progress of taste in Art is gradual: its advance is slow—urged onward by the constant action and reaction of the artists and the public upon each other, of the works of the former, and the demands of the latter. It is through our Academy, but more especially through our Exhibitions, that the concentrated labours of the artists of the country can be brought to bear upon the public mind: it is here can be seen, as in a mirror, the state of the general taste. Such works as artists are commissioned to execute, such will they exhibit. Every work of a higher class of Art, and of a character above the common standard, will exert an influence to increase such works. Compari-

* See Note M.

sons will be made, and discussion will result in a more thorough understanding of the true principles of Art ; and thus public opinion will be formed : just taste will not be matured in a year ; no, nor in many years ; the various evidences of bad taste, as in other countries, will precede it. Popularity will often be the meed of some gaudy error. Bold pretension will be successful, while more retiring merit will be neglected, for it will not be understood. Empiricism will gather its temporary laurels ; and ignorant wonder will utter its interjections at the juvenile efforts of some tyro in Art, in whom is fancied the future Raphael or Angelo of his country. Alas ! a short-lived fame, to be deserted as soon as some newer candidate presents his claims, or the vain dreams of his admirers, have failed to be *in a moment* realized. These things have occurred in other countries, and they will occur here.

In this connexion I cannot forbear a remark on the question of the expediency of an Artist's studying his profession in Europe. However desirable this course may appear on many accounts, especially in its influence on his own real improvement, it is attended with many and peculiar trials to him who returns to practice his profession at home. Unless he possesses great firmness of nerve, great self-denial, and a share of public spirit that belongs to few individuals in any class of society, he will scarcely be saved from misanthropic seclusion and despair. If the artist improves by his increased advantages abroad, is it not natural that he should outstrip in knowledge the public he leaves be-

hind ? When he returns he finds a community unprepared, however they may be disposed, to appreciate him. He has unfolded his powers in a society where the artists, and those that encourage them, have proceeded onward together to a far advanced point in the march of taste ; but he comes back to a society which has scarcely begun to move in the great procession ; and he sees before him a long, long track over which he has once successfully passed, all to be travelled again, and the whole mass by which he is surrounded must also move with him, ere he reaches again the spot he has left, ere the enchanting prospects which began to open upon him can again be enjoyed. The country may indeed be the gainer by his acquirements, but it will too often be at the expense of the happiness, perhaps of the life of the artist. The soil must be prepared at home. Our own sun must warm into life the seeds of native talent ; they must not be planted in a more genial climate until they spread out their blossoms, and promise their fruit, and then be plucked up and replanted in the cold and sterile desert ; they will perish by neglect, or be deprived of the nourishment and warmth which is their right, by some pretending weed that springs up and overshadows them. No ! the artist may go abroad, but he must not return. He will there show the fruit of American genius fair among the fairest productions of foreign culture, and he will adorn the page of his country's history with a name which future generations will delight to pronounce, when they

boast of their country's genius ; but he must not return !

One word, before closing, on our responsibilities to the public. We hold a station in which we cannot be neutral. Our Academy of Arts must have some influence upon public morals : we may be of essential aid to the cause of morality, or we may be an efficient instrument in destroying it ; we may help to elevate and purify the public mind by the dissemination of purity of taste, and raise our art to its natural dignity as the handmaid of Truth and Virtue, or we may assist to degrade it to the menial office of pandering for the sensualist. The authority of great names in art must not here be our guide, for, alas ! we may cite great names among those who have debased themselves and their art in the service of licentious patrons. You will not deem these remarks foreign from this occasion. The public have a right to a pledge from us ; and happy we are to give it, knowing as we do that Vice in all its forms is not more an enemy to religion and morality than it is to genuine taste.* “ There is an intimate connexion,” says a judicious writer, “ between purity of morals, and a true and refined taste, which must be accompanied by purity of mind, dignity and elevation of sentiment, love of decorum, symmetry, grace, beauty, and good order.”†

* See Note M.

† Preston's Essay, vol. 10, Trans. Roy. Irish Acad.

" Say, what is Taste ; but the internal powers,
 " Active and strong, and feelingly alive
 " To each fine impulse ? A discerning sense
 " Of decent and sublime, with quick disgust
 " From things deformed."*

If our course is marked with prudence ; if, with the desire in our sphere of promoting the general good of society, we preserve our art pure at the fountain in morals and in taste, we shall enlist the affections of our fellow-citizens. Our difficulties will disappear. We shall receive their support ; and our Academy having outgrown the weakness of its infancy, and gained strength by the gradual accession of public favour, will eventually become an ornament to the city, and to the nation.

* Akenside.

ADDRESS,

ON DELIVERING THE PREMIUMS TO THE SUCCESSFUL
CANDIDATES.

The gratifying duty remains to me of presenting the Premiums of the Academy to the successful candidates.

At the commencement of the present year the Council proposed to the students of the Antique School the following Premiums in the Third and Fourth Classes, each Class consisting of two Premiums.

IN THE THIRD CLASS.

PREMIUM No. 1. *Sir Joshua Reynolds' Works, in 3 volumes, and the Large Silver Palette*, to the author of the best of the following set of drawings :

1. An outline of the Bust of the Venus d'Arles, large.

2. A finished shaded drawing, in black and white chalk, of the small *Laocoon*, not less than 18 inches in height.

3. A finished shaded drawing, in black and white chalk, of the hand of Michael Angelo, the size of life.

PREMIUM No. 2. *The Large Silver Palette*, to the author of the best of the following set of drawings :

1. An outline of a Fragment from the Antique.

2. A finished shaded drawing, in black and white chalk, of the same.

3. Two outlines, a back and front view of the Anatomical Figure, with the principal muscles numbered, and their names written in the margin.

IN THE FOURTH CLASS.

PREMIUM No. 1. *Reynolds' Lectures, in 1 volume, and the Small Silver Palette*, to the author of the best copy, in black chalk, from prints of heads, the size of the originals.

PREMIUM No. 2. *The Small Silver Palette*, to the author of the best copy, in black chalk, from prints of Fragments, the size of the originals.

As soon as the premiums were proposed, there appeared, as Competitors in the Third Class, *six* for the 1st premium, and *three* for the 2d; in the Fourth Class, *three* for the 1st premium and *two* for the 2d. The drawings having been completed, were presented to the Council on the 18th of April; the decision was made by the Competitors themselves in the first instance, and their choice was referred to the Council for final decision.

In the Third Class, for the 1st premium, two individuals were presented by the Competitors to the Council, having an equal number of votes. The Council were also divided upon their respective merits, and at length considering them both to be deserving, they decided to present an equal prize to both.

The 1st PREMIUM in the Third Class is therefore awarded equally to

GEORGE W. HATCH, and
WILLIAM PAGE.

The 2d PREMIUM in the Third Class is awarded to
J. W. PARADISE.

In the Fourth Class, for the 1st premium, the Competitors presented to the Council as their choice *one* individual; the Council concurred in this choice.

The 1st PREMIUM in the Fourth Class is therefore awarded to

SAMUEL WALLIN.

The 2d PREMIUM in the Fourth Class is awarded to
ABNER WHITLOCK.



ADDRESS

TO THE STUDENTS.

In congratulating you upon your success on the present occasion, let me briefly offer to you, and to the other students, a few hints that may be useful in your future studies. You have but just commenced your course; for *Drawing* lies at the very foundation of all the Arts of Design; it is the language by which they all express their thoughts. Whether these thoughts be valuable or worthless, will depend on other cultivation. *Correctness* is the first great requisite in Drawing. Your great object should be to imitate the model before you precisely as it appears, with all its apparent blemishes too, if any part of it should seem defective to you. It is a mistake which young artists are apt to

commit, to suppose they must improve upon their model; they turn critic on language, before they have learned to speak. You must consider your models *perfect* while you are learners. As to *manner* of imitation, suit yourselves; there are many ways of producing the same effect: it is of little consequence *how* this is done, if it only be done. Many beginners, and I have observed it in our school, are more intent on the *mode* of representation, than *accuracy* of representation: they leave the substance to seize the shadow. Seek accuracy, and style will follow without your being conscious of it. In acquiring correctness, seek to obtain it in the whole, before you proceed to the parts.

All the drawings which have been *offered* for the premiums, are highly creditable to their authors; those who have obtained the premiums are deserving of great praise for having acquired in a good degree the first requisite of drawing which I have mentioned, viz. *correctness*. In some of them, more care in the finishing of parts, particularly in the extremities, would have made them more perfect.

Those who have commenced in the school with a view of pursuing either of the Arts of Design as a profession, I would warn against a common error of supposing that they have chosen one of wealth, of ease, or of pleasure. They will be disappointed. The pursuits of an Artist have their pleasures indeed, and of the highest refinement, but they have also their pains, felt most keenly by those most susceptible of these pleasures. They are not arts acquired in a year, or in

many years, and with ordinary industry; they require unremitting attention during a whole life. “*Ars longa, vita brevis*,” is indeed too true. Life is too short for Art. If you have not courage to sustain you against neglect and poverty; perseverance to struggle through indifference; good temper to bear with well-meaning ignorance and false taste; good sense to endure a momentary prosperity without giddiness, and principle to resist its temptations: if you have not that *amor artis*, that indestructible love for the art itself, which shall lead you, in spite of all these difficulties, to feel that some of your happiest moments are those employed in your profession; then, leave it while you may; leave it while any other employment invites you; it invites you to more wealth and ease than any artist ever enjoyed.

But if you are determined to proceed; if none of these difficulties alarm you, (and they are not imaginary evils,) go forward; all our experience is at your service freely; all we require in return is, that you extend the same privileges as freely to others: we have no secrets of trade; we know of none, but industry and perseverance.

NOTES.

NOTE A.

[*In Mexico, in Lima, and in Puebla, among our Southern neighbours, &c.*]

THE Arts of Design in the South American and the Mexican states, must necessarily have suffered during the troubles of the late revolution ; but since the independence of those countries it is gratifying to learn that the public attention is turned to their revival. All travellers agree that the inhabitants of Mexico and South America have long evinced an uncommon partiality for painting and sculpture ; Baron Humboldt speaks of this partiality, and Mr. Poinsett, in his Notes on Mexico, fully corroborates it. With respect to the Academies of that part of the world, a gentleman, (the Rev. H. Brigham,) who has recently travelled extensively in these countries, has politely furnished me with the following extracts from his manuscript journal :

“ MEXICO, 22d Feb. 1826.

“ I visited to-day the Academy of Fine Arts ; the building is large, of two stories high, enclosing two spacious courts. It was originally, I understand, the bishop's palace, afterwards an hospital, and is now given up for the exclusive use of the Academy.

“ On ascending to the upper story, we were ushered into a room 70 or 80 feet in length, in which were assembled more than a hundred youth, from ten up to twenty years of age, and all engaged in learning this fascinating art. Some of the smaller ones, near the entrance, and who had but just joined the school, were engaged in drawing after a copy some single part of the human figure. One was attempting to draw a hand or an arm, another a foot, another an eye, or an ear, or a mouth, or a nose ; so that you saw around you all the various parts of the human form divine, but no two of them united. In proceeding further up the room, I found those who had been a longer period at the Academy, and were engaged in drawing an entire head, or copying some full-length portrait, or some piece of natural scenery. Passing into another room, we found a few who had made such advances as to attempt some historical subject, some of which had claim to merit. Another room, to which the polite superintendent introduced us, was hung in every part with the works of those who had in former times, before the revolution, been connected with the Academy. These were all pieces for which prizes had been awarded, and some were truly good ; one, a *fire scene*, is acknowledged by those who have seen it to have great merit. One of the pictures was that of Ferdinand VII. when he was eight years old, a beautiful boy, as one of the Mexicans observed, although he proved to be *un gran pisaro*, a great rogue, when grown up.

“ We were next taken into a room where two of the professors were engaged, one in painting a picture of the Virgin Mary,

the other of Don Guadalupe Victoria, the President. The latter artist, (Vasquez,) is the most celebrated now in the city. His portrait of the President was nearly complete—the likeness was tolerably correct—the colouring of the bright gilded dress was admirable; but, like the numerous portraits which I had seen of Bolivar and other officers, was exceedingly stiff.

“ Other apartments contained a great collection of busts, and various other casts, and some marbles; but few are now engaged in this department of study. The design is, as I was told, to place the Academy on a better footing than it ever held under the royal regime; and when told that the institution was recommenced only 18 months since, and has now nearly 200 students, I was prepared to believe that it might equal high anticipations.

“ We were taken to the room of the Academical Junta, and introduced to the several artists who had assembled for deliberation on the state of the Academy. Seldom have I met half a dozen more graceful, or perfectly courteous and pleasant gentlemen, than those here assembled. They very politely showed me the various portraits and paintings which adorned their hall, and told which of those present were authors of the different pieces, and also answered with great cheerfulness the many questions which I ventured to propose in relation to the institution.”

The Academy at Lima, from the following notice, may be said, in 1825, scarcely to have existed, but is at present probably revived.

“ *LIMA, August, 1825.*

“ The University of San Marcos, in Lima, is the oldest university in the new world. I believe it has formerly been somewhat distinguished. It has a library of about 30,000 volumes, and among its numerous and spacious apartments almost every

branch of science and literature were, after a form, taught. One room was wholly occupied by those who were studying Philosophy ; another by those studying Medicine ; another Law ; another Theology, and another the *Fine Arts*. Lima has possessed painters of some merit, and still has a few who are respectable. It is the intention of the new government to take measures to revive this university in all its branches."

"PUEBLA.—The Academy at Puebla has nearly as many students as that of Mexico, though not so good a collection of paintings. The students here were intently engaged at the capitol in drawing the elements of the human figure. As few foreigners have resided in Puebla, I excited much curiosity among these students. This Academy has but just recommenced its operations since the close of the revolution. From the great fondness which the Spanish Americans have for paintings, (and to which most of our countrymen are strangely indifferent,) it is not improbable, should their liberties become firmly established, that they will one day excel us in this art, so calculated to inculcate virtue and truth, as well as to please and refine."

NOTE B.

[*The Imperial Royal Academy of Arts at Vienna.*]

The facts relating to the Imperial Royal Academy of Arts, at Vienna ; the Royal Academy of St. Ferdinand, at Madrid ; the Imperial Academy of the Fine Arts, at St. Petersburg ; and the National Academy of Milan, have been principally derived from the "*Academic Annals*," published by the Royal Academy of London.—"*Hoare's Inquiry into the state of the Arts of Design in England*," and "*The Artist*." The information concerning the Academy at Vienna is most copious, and I have thought that a brief abstract of the course of study observed in

its schools might not here be amiss, particularly as it does not materially differ from the course pursued in all Academies of Arts. In the School of *Painting* and *Statuary*, the students first learn the elements of drawing from outlines, and from good shaded drawings; next they draw from heads, then from the anatomical figure, by which with other helps they acquire a knowledge of anatomy, preparatory to drawing from the antique casts. After proficiency is made in these studies, the students are prepared for drawing from the living model, to acquire the essential knowledge of action. Thus far the student has drawn less than the size of life: he is next advanced to draw the size of life, in copying the antique or nature. From drawing the single form, he proceeds to composition of more forms, for which he is now prepared; at the same time he practises painting from casts, and after nature, in black and white. When a little familiarised with colours, he studies from the fine works of the old masters collected in the Imperial Gallery. In composition he is also assisted by studying the noble collection of prints and drawings of Duke Albert, of Sachsen-Teschen, consisting of 70,000 prints and 5000 drawings.

In Statuary, the studies of the young sculptor are the same as those of the painter in the elementary branches, after which he has access to the studios of the professors in sculpture.

In Landscape Painting there is also a class of pupils, who are taught first from drawings and then from nature.

The *Second School* is that of *Engraving*. The first studies of the engraver are also the same as those of the painter and sculptor. He is then taught the use of the *graver*, the methods of *etching*, and *mezzo-tinto scraping*.

The *Third School* is that of *Architecture*, in which they have two professors, one for the *mathematical* the other for the *practical* part.

The *Fourth School* is that of *Designs for Manufactures*. Here are taught painting of flowers, drawing of all kinds of festoons, figured stuffs, tapestry, &c.

NOTE C.

[*Every profession and trade, &c. were admitted and taught gratuitously.*]

James, in his *Schools of Painting*, (page 60,) speaking of admitting into the schools of the Academy of St. Luke at Florence, not only those who intend pursuing the Arts as a profession, but also various other professions and trades, such as the embellishers of shields and armour, cabinet makers, gilders, &c. observes, "This practice of general extension of the rules of admission, so far at least as relates to the School of Drawing, is still in vogue in most of the Academies throughout the continent at the present day, nor is it without its use; for it is to the skill and knowledge thus acquired by the better class of workmen, that the manufactures of Italy, France and Germany, are indebted for the superior elegance which is displayed in the form and fashion of their articles in many branches of manufacture."

NOTE D.

[*Personal nobility is granted to the Academicians.*]

In the 34th article of the statutes of the Academy of St. Ferdinand, it is thus expressed by the king :

"To all the professors of the Academy not previously enjoying such privileges, I grant the especial privilege of nobility, together with all immunities, prerogatives, and exemptions enjoyed by the *Hidalgos* by descent, within my realms; and I enjoin the same to be observed and fully complied with in all

“ towns of my dominions, wherever any Academician shall fix
 “ his residence, on his presenting a certificate, signed by the Se-
 “ cretary, of his being such Academician.”

NOTE E.

[*Royal Academy of St. Ferdinand at Madrid.*]

One of the regulations of this Academy, sanctioned by the royal mandate, is not unworthy the consideration of our city authorities, in its relation to the recent slightly built, unsafe dwellings of this city.

“ No builder or other workman may put in execution any
 “ plan for Public Buildings, without the approbation and autho-
 “ rity of an Architect deriving this title from the Academy, who
 “ becomes thereby responsible to the Academy (and of course
 “ to the Government) for the due execution of such buildings ;
 “ ‘ because,’ says the statute, ‘ the direction of all works of
 “ Architecture is the prerogative of Architects lawfully approved
 “ by the Royal Academies of the Noble Arts ; and because, on
 “ the other hand, the restriction is requisite *for the just applica-*
 “ *tion of public and private capital, for the security of the lives of*
 “ *the citizens,* and is likewise due to the estimation and ability
 “ of the nation in an art of so high promise as Architecture.’ ”
 —[*Acad. Annals*, 1804-5, p. 56.]

NOTE F.

[*Rubens resided at court in the situation of Ambassador from the
 King of Spain.*]

Cicero says, “ to honour is to cherish the Arts ; glory stimu-
 “ lates the artist ; but they languish among all nations who dis-
 “ dain them.”

The conduct of those nations where the Arts have flourished since the time of Cicero, proves the truth of this assertion. What must have been the consideration in which the professors of art were held in the time of Michael Angelo, when the Pope, accompanied by ten cardinals, went in person to solicit him to undertake the paintings of the Sistine Chapel? However trivial in itself considered, we, as republicans, may think this act, if we reflect on the severe aristocracy of manners in that country in those days, the inference is conclusive as to the rank of the artist, when, instead of sending to M. Angelo to present himself at his feet, the Pope should deem it most proper to be himself the suppliant. Those artists who were employed in painting the Vatican, Cigoli, Passigniano, Vanni, Roncagli, and Baglione, received not only a large pecuniary reward, but were further complimented, by being advanced to the rank of knighthood.

Not to go further back than the last century, we find numerous instances of the consideration in which the artist of eminence is held in civilized Europe. The titled artists, Sir Peter Lely, Sir Godfrey Kneller, Sir Christopher Wren, Sir James Thornhill, Sir Anthony Van Dyke, Sir P. P. Rubens, in an earlier age; Sir Joshua Reynolds, Sir Wm. Chambers, Sir Henry Raeburn, Canova, and David, (the two latter created princes,) in a later age; and at the present time, Sir Thomas Lawrence, Sir Wm. Beechy, and many others, all show that where the Arts are appreciated, there they act on the principle of Cicero—‘*To honour is to cherish the Arts.*’

And who are they, when our country is taunted for want of genius, that come most readily to *our* memory to repel the falsehood? Among our statesmen and heroes, are we not proud to put the names of WEST and of COPLEY, and many others who are living refutations to the calumny? And is it not just that they who do honour to their country should themselves be honoured? Hee-

ren, in his *Politics of Ancient Greece*, at the close of an animated chapter on the “Arts of Greece in connexion with the state,” exclaims, “Who is it, we may finally ask, that conferred upon her her immortality? Was it her generals and men of power alone? or was it equally her sages, her poets, and her *artists*? The voice of ages has decided; and posterity justly places the images of these *heroes of peace* by the side of the warriors and kings.”

NOTE G.

At present the Academic Body of the Royal Academy consists of 38 Academicians, 18 Associates, and 6 Associate Engravers. Its officers are, (beside the President,) a Keeper, a Secretary, a Treasurer, 9 Visitors, 4 Trustees, and 2 Auditors; a Professor of Ancient Literature, one of Ancient History, one of Painting, one of Sculpture, one of Architecture, one of Perspective, and one of Anatomy. The President is elected annually; the Council consists of 8 Academicians, who have the entire management of all the business of the Academy.

A Royal Academy of Arts was established at Turin, in the year 1736, by means of the exertions of a Roman artist, of the name of Agnelli.

There was also an Academy in Sienna, formed by the painters of that city, and incorporated early in the 13th century.

NOTE H.

I should not do justice to the generosity of Col. D. E. Tylee, the proprietor of the new Arcade Baths, did I not acknowledge in this place, while noticing the favours we have received, his liberal offer of the room for our Exhibition the present year, free of rent.

NOTE I.

“ The Fine Arts can no where be taught, except in the grand
 “ resort of artists, the great mart of their productions.”—[*Edin.
 Rev. Aug. 1825, p. 355.*]

NOTE K.

[*The Royal Hibernian Academy.*]

The Royal Hibernian Academy was incorporated in the year 1822. Their first exhibition was in the last year. In the preface to their first catalogue they mention an instance of munificence rarely, if ever, paralleled in the annals of the Arts. This information is introduced by a remark which very well applies to this city: “ Notwithstanding this, (the legal incorporation of
 “ the artists,) they were utterly unable to make any progress in
 “ the object of their wishes, for want of a building fitted for the
 “ purposes of such an institution.

“ Although prepared for exhibition, no place in this large city
 “ could be found in anywise fitted for their purpose. This dif-
 “ ficulty was, however, immediately removed, and the noble
 “ building which now bears the name of the Academy, supplied
 “ to them at the *sole expense* of an individual member of their
 “ body, whose name is inseparably connected with the fate of
 “ the Arts, to grow with their growth, or decline with their ex-
 “ tinction.

“ *Be it then remembered, that on the seventh day of March,*
 “ 1826, a lease, renewable for ever, of the building from whence
 “ this document is issued, was granted to the Royal Hibernian
 “ Academy, at the nominal rent of five shillings per annum, by
 “ FRANCIS JOHNSTON, Esq. President of the above mentioned
 “ body, and Architect to his Majesty's Board of Works for this
 “ country.”

From other sources, I have learned that the cost of this building was more than £40,000 sterling: an instance of generosity which well accords with the exalted traits of the Irish character, and which equally reflects honour on the noble artist, and on his country.

The Academic Body consists of 14 members, including a President, who are necessarily professional. In these are vested the government, management, and general responsibility; and also a body of honorary members, divided into two classes. The object of the Academy, is the promotion of the Fine Arts in Ireland: 1st. "By the proper management of a public annual exhibition for works of art;" 2d. and "principally by the communication of instruction in painting, sculpture, and architecture, to those who may be desirous of it."

NOTE L.

We are told, by the Secretary of the Royal Academy, that when the first annual exhibition of the Royal Academy was announced, "Criticism and satire sallied forth against the exhibitors; portraying them not as peaceful cultivators of arts, whose province it is to 'soften the manners, and expand the mind,' but almost as a savage and rapacious banditti, from whose inroads it required the combined strength and knowledge of society to guard a suffering public."

NOTE M.

[*"They are the diseases to which infant Art is subject."*]

Of these diseases, there is one which already prevails in our country to some extent, and which therefore demands notice. I allude to the propensity for collecting *old pictures*. There is no

disease which has infected infant art so inveterate and so retarding to the progress of taste, as this. In England, this subject has undergone a thorough investigation; dear-bought experience has at last taught them wisdom, and we may, if we will, profit by their example. I shall be pardoned if I lay before the reader, at some length, foreign experience on this subject. I have felt some diffidence in touching upon a topic which is one of delicacy in some of its relations, particularly as it regards many who have shown a laudable desire to encourage the Fine Arts, but, with deference I would say it, who have mistaken the way. Whilst I would not defend the strength of language with which some of these facts are clothed in the passages I am about to quote from distinguished writers on the Arts, I do not hesitate to express my fears that a state of things such as these facts disclose, and which is just gone by in England, is about to occur in our own country. I am aware that, to interested speculators, the course I deem it my duty to pursue, may make me obnoxious, by an exposure of a system of trick and deception which has long infested Europe, and which is beginning to be acted upon here; but I shall console myself with the reflection of upright motive; and if the exposure of the evil shall be the means of preventing one genuine amateur of the arts from being the dupe of fraud, I shall cheerfully suffer any reproach that those, who may be interested in deceiving the public, may choose to inflict.

I would hope, (almost against hope,) that causes very similar to those which have occurred abroad, will not produce similar effects in our own country; or to speak more philosophically, that other causes, certainly not now to be imagined, may so modify the process as to produce a different result. But I confess I see no way of avoiding the effect which Prince Hoare, the Secretary of the Royal Academy, thus deplores. "A col-
"lector of the class above mentioned, looks for beauties

“only in the works of the old and foreign masters, and with
 “less of liberal benevolence, appears too often on the watch
 “for defects only, in those of the moderns in his own country.
 “In an old picture, any single beauty is sufficient to ensure its
 “title to admiration, and its admission into the cabinet of this
 “man of taste ; in a modern one any single fault is equally po-
 “tent to its condemnation and exclusion.”

If this disposition to find fault with the productions of modern artists, is indeed the natural effect of an influx of old pictures into a country, which I am loth to believe, we cannot be without evidence of it, for almost every day brings fresh cargoes of them from Europe ; nor would it then be at all surprising if our annual exhibitions, being exclusively works of our own time, should furnish collectors of this character with ample food for illiberal criticism and comparison. I would not by any means condemn altogether the collecting of pictures by the old masters, if, by accident, such should be found in this country : I say *by accident*, for I would ask, is there no danger of deception in regard to their genuineness, or what is of more consequence, their merit ? Will not the experience of English collectors, who have been duped almost to a proverb by the “*undoubted originals*,” which have been poured in upon them from the Continent, where they have been manufactured for the English market—will not their experience, teach us wisdom ? Are not the importations of these counterfeits, since they are now uncurrent in England, from the increased taste and knowledge of that country already turned into the United States ? And will they not increase the moment it is ascertained that a market exists for them here ? And shall we not be deluged at first with the very refuse of the unsaleable smoked canvass and cracked pannels on hand in the manufactories, to be succeeded by the more subtle imitations of old masters, which can deceive even a practised

connoisseur? Who can read the following information, derived from an English publication, and which is matter of perfect notoriety in Europe, and not be convinced that there is danger of our being deceived by artful speculators? And what real friend to the Arts will not lament the infatuation which can squander that money, in the support of imposture, which, if expended on works by the moderns, would soon raise the arts in our own country to an equality with those of any nation? At any rate, if money can be found to lavish in this way, let us hear no more of the want of wealth as an obstacle in the way of encouraging native art. The following is the article just alluded to :

“In the vicinity of Amsterdam there is an establishment for
 “the manufacture of paintings, where Corregios, Titians,
 “Bergheims, Jordaens, Paul Potters, Cuyps, Wouvermans,
 “&c., are fabricated of a superior quality for the London mar-
 “ket. This institution was commenced some few years since
 “under the auspices of an Israelite, to whom, and the co-part-
 “ners, it has proved a profitable speculation. The produc-
 “tions, on arriving in the Metropolis, are consigned to the ham-
 “mer; and in the catalogue stated as ‘Specimens’ of the se-
 “veral Masters, by which those who are not aware, and do not
 “duly consider the term, conceive *originals* are meant, pur-
 “chase as such, and on finding the deception, and demanding
 “their money or deposit to be returned, are referred to one of
 “the conditions of sale, which infers that ‘the pictures are to
 “be paid for, and taken away, without further explanation or
 “identity of the masters whose productions they are professed
 “to be.’ These copies are in general well executed by what
 “are styled ‘Birmingham Artists,’ being principally English-
 “men, who have been engaged for the purpose, and who suc-
 “ceed better in this undertaking than in pursuing the art at
 “home in their own manner, or in attempting to procure a sub-

"sistence by portrait painting. A well-known London dealer,
 "a few years since, realized a fortune by supplying an officer of
 "more wealth than judgment with a gallery of specimens of
 "the most reputed masters, who, indignant at discovering the
 "quibble, left the affair to arbitration, and submitted to an im-
 "mense loss; and the late Francis Dunkinfield Astley, Esq.,
 "was another dupe, who sought redress, in vain, by legal mea-
 "sures. One of these modern antique masters was lately in
 "London, where he had been sent to inspect the works of the
 "Exhibition and British Gallery, and negociate with unpatron-
 "ized artists—such as he had a few years since been himself—
 "and who, in a familiar conversation with an old friend, de-
 "clared that he now had a comfortable maintenance: that while
 "a student in England, he had devoted great attention to paint-
 "ing cattle and scenes from nature, but could scarcely find a cus-
 "tomer; and that even the pawnbrokers, to whose aid he was
 "frequently driven, would only advance a few shillings on his
 "best efforts; but his present employers having by chance seen
 "one of his paintings, immediately engaged him, and paid him
 "so liberally for productions in his own manner, to come before
 "the public at some future period, that he was compelled to re-
 "visit his native country for copyists, to assist him in supplying
 "the increasing demand for Teniers, Wouvermans, Claudes
 "and Poussins."

That the evil of which I complain is a real obstacle to the
 progress of art, all writers that I have consulted agree. Hear
 what Mr. Opie says on this subject in his third lecture. "One
 "cause of the discouragement of English art I will mention,
 "which, though not to be charged with the whole, certainly
 "contributes very considerably to the weight of the evil; that
 "is, *the vast and continued influx of old pictures into every part*
 "*of the kingdom, more than nine tenths of which, to the eye of true*

“taste, offer nothing but a battered mediocrity, or worse, bad
 “originals, and bad copies of bad originals, smoked, varnished,
 “and puffed into celebrity by interested dealers and ignorant con-
 “noisseurs, and sold for sums that would have astonished the
 “artists under whose names they are fraudulently passed; to
 “the utter starvation of all national attempts at excellence,
 “which it is the business of these people to obstruct and decry,
 “lest the public should by degrees become enlightened, and
 “their property and markets be lost.” He adds—“I would
 “not be illiberal: among these importers and dealers there are,
 “no doubt, some who are well intentioned, who think they are
 “rendering their country a service, by the introduction of works
 “capable of exciting the dormant genius of their countrymen,
 “and serving them as models for study and improvement.
 “Peace to all such! It is proper, however, to tell them, that
 “this is mere galvanic encouragement; it may excite a few
 “convulsive twitches, but will never inspire the Arts with life
 “and efficient activity: they should also be informed, that it is
 “*practice*, and *not models*, which the artists of this country
 “stand in need of; and that he who employs the humblest art-
 “ist in the humblest way of his art, contributes more to the
 “advancement of national genius, than he that imports a thou-
 “sand *chefs d’œuvres*, the produce of a foreign land.”

Barry, in a chapter on “*Abuses under the mistaken notion of
 introducing the Arts*,” vol. 2, has much in the same strain.
 Speaking of the demand for art in England, he says, “the main
 “body of this stream of encouragement, has unfortunately ta-
 “ken another course, and is wasting itself away in the water-
 “ing of decayed roots, and the young suckers that sprout from
 “them. In short, our demands for art have principally tended
 “to multiply the importation of foreign pictures, statues, and
 “all other things that go under the denomination of *virtù*.——

“ Artful men, both at home and abroad, have not failed to avail
 “ themselves of this passion for ancient art, as it afforded a fine
 “ coverlet for imposition for vending, in the name of those great
 “ masters, the old copies, imitations, and studies of all the obscure
 “ artists that have been working in Italy, Flanders, and other
 “ places for two hundred years past. These things may be had
 “ in great plenty, and may be (as I have often known at Rome)
 “ easily named first thoughts, second thoughts with alterations,
 “ duplicates, and what not. The great models of perfection
 “ are in Italy, but these are not now to be purchased. The
 “ Pope has officers appointed to inspect every picture, statue,
 “ &c. going out of Rome.

“ The state of Venice have also set their seal upon all the
 “ pictures thought worth their keeping, so that this ill-fated coun-
 “ try of ours is to be crammed with nothing but rubbish from
 “ abroad ; and our artists at home must necessarily, to avoid
 “ risking the displeasure of their patrons, favour this mockery
 “ and cheat that is put upon them.”

I must quote one more writer on English Art, whose statement of facts coincides with the preceding.

Mr. Shee, speaking of the Arts in England, says, “ Our arts
 “ have experienced the fate which was denounced against our
 “ liberties, they have been invaded from every port of the con-
 “ tinent. The superior wealth of this country, and the almost
 “ incredible prices paid here for some celebrated collections,
 “ set in motion the trading tribes of taste in every corner of
 “ Europe ; a general rummage took place for our gratification :
 “ all the manufacturers of originals, the coiners of antiques, the
 “ driers, smokers, and stainers of the worshipful company of Ci-
 “ ceroni, were put in requisition to supply the voracity of our ap-
 “ petite. all rushed eagerly with their commodities to so profit-
 “ able a market ; and he was more than an unlucky traveller

“ who could not turn his tour to account, and pick up a Titian
 “ or a Corregio on the road. Thus has the nation been glutted
 “ with pictures of every description and quality, from the best
 “ that genius can boast, *to the worst that fraud can manufacture,*
 “ *until all the wealth of individuals disposable for the objects of*
 “ *virtù, has been diverted into channels from which our native*
 “ *arts can derive no advantage.*”

These extracts show conclusively the opinion of some of the best writers on English Art, as to the effect of introducing indiscriminately, old pictures into that country.

If I have dwelt long on this subject, it is because it is one of importance to the progress of the Arts in our country, and one which lies as an obstacle in the very threshold. We have sufficient wealth to encourage the Arts unless it take a wrong direction. There is danger lest those possessing it lavish it, as we have seen very many in England have lavished theirs, only to be a source of mortification and derision to them whenever true taste shall prevail. Half the property that has been bestowed upon the counterfeit old masters daily offered for sale at auction, and which is worse than thrown away, would obtain many a choice collection of the productions of modern art, certain at least to be genuine. This course would give direct encouragement to our own artists, rendering their profession less precarious, rousing their emulation, giving them the most efficacious means of improving themselves, and eventually enabling them to compete with the best of ancient masters. Is not American genius equal to this effort? What says experience in every art and science? What says it especially in *Painting*? I may be deemed enthusiastic, but I will hazard the prediction, that the most transcendent efforts of European genius, *ancient* or modern, will be equalled, if not surpassed, by American artists. The time will surely come, but it will not be until our national *taste* shall have strangled the serpents that lurk around its cradle.

These remarks might be extended, but I shall only now advert to a passage in the quotation from Mr. Opie, which deserves particular attention. He says, "he who employs the humblest artist in the humblest way of history, contributes more to the advancement of national genius, than he that imports a thousand *chef d'œuvres*, the produce of a foreign land."

The correctness of this assertion is abundantly proved by the practice of those noblemen and others, who stand first among the encouragers of art in England: its effects have been powerful in raising the English School to its present proud pre-eminence: a method so obvious for the encouragement of English talent was not neglected. Galleries of native productions were commenced by patriotic individuals. At the head of this list, now greatly increased, may be placed the Marquis of Stafford, the Earl of Egremont, Sir John Leicester, Earl Grosvenor, and Sir George Beaumont, all of whom, beside most extensive collections of the works of the old masters, have quite as large galleries of the works of *living artists*. The three former noblemen have several pictures by Americans. The prize picture, "*Uriel in the Sun*," by Allston, is in the collection of the Marquis of Stafford; the Earl of Egremont has Allston's celebrated picture of "*Jacob's Dream*," and Sir John Leicester purchased for his collection the first large historical composition of Leslie, "*Saul and the Witch of Endor*."

This method of encouraging art is not confined to England. The father of Goëthe had proper notions on the subject of the encouragement of the Arts. "My father," says Goëthe in his own life, (p. 14.) "collected the productions of *living masters* in preference to old works. He sometimes expressed his opinion on this subject with much warmth. The appreciation of the works of the old masters seemed to him subject to many prejudices." According to these notions he for seve-

ral years employed some of the living artists of Frankfort, such as *Hirt*, a landscape painter ; *Trauttman*, famous for effects of light ; *Schutz*, for his fine drawings of the banks of the Rhine, and *Yunker*, a flower painter.

In the encouragement of art in our own country, we have some bright appearances. We have many gentlemen of high standing, and of wealth, who are forming collections of works of art ; there are many good pictures of old masters in the country, more especially of the Flemish School ; and some gentlemen possess valuable productions of other schools, having obtained them in Europe from a genuine source, and occasionally, a fine picture finds its way across the water, and is added to the collections of professed dealers ; of these, Mr. Paff's of this city is pre-eminent. At such accessions to the mass of really meritorious productions, whether originals or copies, no one rejoices more than myself ; but however praiseworthy the collectors of such works may be, regarding only their influence on real encouragement of art, they must take a secondary place when compared with those who pursue the more patriotic and public spirited course adopted by the real noblemen of England whom we have mentioned. But we have also some such patriotic individuals, who, although their galleries are small compared with those of English connoisseurs, yet have commenced the system of collecting works of modern artists. I have been furnished with a list of many of the works belonging to some of the principal connoisseurs of this city, but by no means a complete list, and I give them to show that we are not altogether without the hope, that foreign experience, acting on the intelligence of this country, will lead others to the adoption of the same method of encouragement. Among the first in this part of the country should be mentioned the collection of the Messrs. STEVENS', in the steam boat *Albany*, which plies upon the North

river, between Albany and this city. In this boat are 12 paintings, procured by the enterprising proprietors at considerable expense, all of them productions of artists of our own country, and most of them original compositions.

1. BUONAPARTE crossing the Alps, copy from *David*.
C. B. Lawrence.
2. WASHINGTON crossing the Delaware, copy from *Sully*.
C. B. Lawrence.
3. View from BORDENTOWN HILL on the Delaware.
C. B. Lawrence.
4. View of the BAY OF NEW-YORK, from Castle Garden, Castle William and Staten Island in the back ground.
Thomas Birch.
5. View of the COAST near SANDY HOOK. *Thomas Birch.*
6. LANDSCAPE, with figures, a scene from *Last of the Mohicans*.
T. Cole.
7. LANDSCAPE View near the falls of the Kauterskill, in the Catskill mountains.
T. Cole.
8. ARIADNE. *J. Vanderlyn.*
9. View on the Potomac, at HARPER'S FERRY, one mile above the junction of the two rivers. *T. Doughty.*
10. LAKE SCENE at sunrise, composition.—*T. Doughty.*
11. MOTHER and CHILD. *T. Sully.*
12. UNA and the DWARF, relating the capture of the *Red Cross Knight* to PRINCE ARTHUR and his SQUIRE, from 7th Canto, Book 1. *Spencer's Faery Queen.*
S. F. B. Morse.

The collection of DAVID HOSACK, M. D. contains the following pictures, &c. by modern artists, beside several of much merit from the old masters : among the latter is a Madonna and Child, by *Corregio*, which I believe to be genuine.

1. Copy of La Belle Jardiniere of Raphael, with variations.
2. " Madonna and Child of Vandyk.
3. View from Claviston downs, near Bath, looking over the vale of the Avon and Wiltshire.
4. Prior park, near Bath.
5. Lamderg and Gelchossa, from Fingal, book 3—the small sketch.
6. Contemplation.
7. St. John and the Lamb.
8. Falls of Niagara.
9. Our Saviour blessing little children—the small sketch.
10. The Woman taken in Adultery, do. do.
11. Knighting of De Wilton, from Scott's Marmion—small sketch.
12. Full-length Portrait of Washington, small, the original sketch of the large portrait at Yale College.

By J. Trumbull, Esq.

There are also numerous portraits of distinguished Medical men, Statesmen and others, by Stuart, Trumbull, Jarvis, Vanderlyn, Sully, Ingham, Sharpless, and Wood. Since the opening of our exhibition, *the Landscape, with figures*, now exhibiting, (May,) *Scene from "The Last of the Mohicans,"* by Cole, has been purchased and added to the Doctor's Collection.

The Collection of PHILIP HONE, Esq. late Mayor, contains the following pictures :

1. Ann Page, Shallow and Slender, scene 4th, Merry Wives of Windsor. C. R. Leslie, R. A.
2. The Dull Lecture, an old man reading a large volume to a young girl who has fallen asleep. G. S. Newton.
3. The high falls of the Cauterskill. T. Cole, N. A.

4. The Still Lake, a view on the Catskill mountains, between Pine Orchard and the Falls. *T. Cole, N. A.*
5. A view of the Water Gap on the Schuylkill river.—(In this year's Exhibition of the National Academy.)
T. Doughty, H.
6. A view on the Sacondago river. *W. G. Wall, N. A.*
7. A view in Ireland. *W. G. Wall, N. A.*
8. The original sketch for the Portrait of Gen. La Fayette in the possession of the city. *S. F. B. Morse, N. A.*
9. Portrait of Chancellor Kent. *S. F. B. Morse, N. A.*
10. Group, a study, the original small sketch for a part of the large Historical composition of "Christ Rejected," disrobing the Saviour. *W. Dunlap, N. A.*
11. The female figures in the foreground of Raphael's Transfiguration—Copy. *J. Vanderlyn.*
12. View of Passaic Falls. *W. G. Wall, N. A.*
13. View on the Black river. *W. G. Wall, N. A.*

Professor RENWICK has a very neat collection of modern pictures of great merit, principally in water colours. Cox, Fielding, Williams of Edinburgh, Varley and Glover of London, and Wall of our own city, are among the principal authors.

Col. WILLIAM GRACIE has also a few pictures by modern artists:

1. A Head of Ariadne. *J. Vanderlyn.*
2. Falls of the Catskill. *T. Cole, N. A.*
3. A landscape.—*Nasmyth of Edinburgh*: with several portraits by Sully, Ingham, Trumbull and Durand.

CHARLES HALL, Esq. has a fine collection—several pictures by Fisher. ROBERT DONALDSON, Esq. has Leslie's beautiful and celebrated picture of "May-day, in the time of Queen Elizabeth." M. VAN SCHAICK, Esq. has an historical picture, "Rebecca at the Well," by W. Allston, A. R. A.

HENRY CARY, Esq. has several pictures of old masters, procured in England: a delicious sunny landscape and cattle piece by *Both*; a Magdalene, by *Guido*; an exquisite interior of a church, by *Peter Neefs* the Elder; a *Gerard Douw*, and a few pictures by moderns, a landscape by *Doughty*, &c. J. THOMPSON, Esq. has a large collection of pictures—several by *Wall*. T. DIXON, Esq. has a collection of modern pictures, with many landscapes by *Wall*. J. HONE, Jun. Esq. has several Landscapes by *Cole*. P. FLANDIN, Esq. has a large and very choice collection of old pictures, chiefly of the Flemish School; among these are,

2 Portraits of the Prince and Princess of Orange. *Boonen.*

3 Harbour Scenes. *Abram Stork.*

2 Sea pieces. *Backuysen.*

Sea piece. *Simon de Vliger*, (the master of *Vanderveld*.)

Interior of a Butcher's Stall. *Horemans.*

Interior of a Cathedral. *Steinwick.*

Landscape. *Swaneveldt.*

All these pictures are exquisite of their kind, be they originals or copies.

I have not pretended, in this list of the encouragers of the Arts, by any means to make it complete: the limits of this note, already extended beyond a reasonable length, forbid further notice at present, but at a future time, the subject may be resumed in another place.

NOTE N.

[*Vice in all its forms is not more an enemy to religion and morality, than it is to genuine taste—p. 26.*]

Dryden, in his parallel between Poetry and Painting, has the following pertinent remarks on the subject of morals:

“As all stories are not proper subjects for an epic poem or tragedy, so neither are they for a noble picture. The subjects both of the one and the other ought to have nothing immoral, low, or filthy in them. I must add, that though Cæcilius, Ovid, and others, were of another opinion, that the subjects of poets, and even their thoughts and expressions, might be loose, provided their lives were chaste and holy, yet there are no such licenses in that art, any more than in painting, to design and colour obscene nudities. ‘*Vita proba est*,’ is no excuse; for it will scarcely be admitted, that either a poet or a painter can be chaste, who give us the contrary examples in their writings and their pictures.”

It would indeed be considered a strange license, at the present day, to allow the painter and poet to use the powerful fascinations of their respective arts to corrupt others, provided only that they will not *practise* what they *teach*. If on the subject of morals we may learn from an enemy, then the confession of Petronius Arbiter, the favourite of Nero, may be quoted as authority. From this refined sensualist, probably in some moment of sober reflection, we have the following declaration:

“In ancient times when *pure virtue had her admirers, the liberal arts were in their highest vigour*; and there was a generous contest among men, that nothing of real and permanent advantage should long remain undiscovered. Of us of modern times what shall we say? Immersed in drunkenness and debauchery, we want the spirit to cultivate those arts which we possess. We inveigh against the manners of antiquity; we study vice alone; and vice is all we teach.—How should we wonder that the art of painting has declined, when in the eyes both of the gods and men, there is more beauty in a mass of gold than in all the works of Phidias and Apelles?”

An English writer (in the first No. of the Magazine of the Fine Arts, p. 7) has well observed, that “the genuine admirers of beautiful works of art are usually *amiable characters*, and if some of the most ostentatious dignitaries who have employed great artists, have been bad men, there is reason to suspect they were also *bad connoisseurs*. True taste, we argue, is conducive to virtue.”

These sentiments are in unison with those of a distinguished statesman and orator of our own country.

“Just taste is not only an embellishment of society, but it rises almost to the rank of the virtues, and diffuses positive good throughout the whole extent of its influence. There is a connexion between right feeling and right principles; and *truth in taste* is allied to *truth in morality*.”—*Hon. D. Webster’s Discourse at Plymouth.*

The National Academy of Design was instituted by the Artists in this city, on the 19th day of January, 1826. It opened its *First* Exhibition in May of the same year. The receipts of this first Exhibition, from causes which it is unnecessary to detail, were not sufficient to defray the necessary expenses that were incurred. The receipts thus far the present year, from only two weeks of the *Second* Exhibition, have already been more than sufficient to meet all expenses—a circumstance in the highest degree encouraging, and which is operating favourably on the members, by inspiring them with fresh courage and industry in preparing for the next annual display.

As another encouraging circumstance, it should be mentioned, that pictures to a considerable amount have met with liberal purchasers.

While speaking of the encouraging prospects of the Arts in this city, we must extend our view to notice the Exhibition at the Athenæum Gallery in Boston, lately opened. With the liberality, and judicious enthusiasm for which that city is justly distinguished, this Exhibition (consisting of pictures by ancient and modern artists, belonging to the collections of the men of taste in that region) is daily thronged by the intelligent and refined portion of their population. A gentleman from Boston has just informed me, that, beside the sale of 2500 season tickets in the course of ten days, and numerous single tickets, *nearly all, if not all, those works of living artists which were for sale, were immediately disposed of.*

The following compose the Officers and Members of the National Academy the present year :

SAM. F. B. MORSE, *President.*
 HENRY INMAN, *Vice-President.*
 JOHN L. MORTON, *Secretary.*
 THOMAS S. CUMMINGS, *Treasurer.*

Council.

SAM. F. B. MORSE,	} <i>Ex Officio.</i>
HENRY INMAN,	
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CHARLES INGHAM.	

Professors.

FREDERICK G. KING, M. D., of Anatomy.
 CHARLES SHAW, Esq., of Perspective.

Academicians.

Agate, F. S.	Evers, J.	Paradise, J.
Catlin, George.	Frazee, J.	Peale, Rembrandt.
Cole, T.	Ingham, C.	Reinagle, H.
Coyle, J.	Inman, H.	Rogers, N.
Cummings, T. S.	Main, W.	Thomson, M. E.
Danforth, M. I.	Marsiglia, G.	Town, I.
Dunlap, W.	Maverick, P.	Wall, W. G.
Durand, A. B.	Morse, S. F. B.	Wright, C. C.

Associate.—Bennett, W.**Artists.**

Augur, H.	Hatch, G. W.	Morton, J. L.
Cogdell, J. S.	Inslee, W.	Mount, H. S.
Davis, A. G.	Jocelyn, N.	Oakley, G.
Fulton, Julia.	Lupton, Mrs.	Parisen, J.
Hall, Miss.	Maverick, Fmily.	Peale, Rosealba.
Harding, C.	Maverick, Maria.	Tylee, D. E.

Honorary Members.

- ALLSTON, W.—A. R. A. Painter, Boston.
 BULLFINCH, CHARLES, Architect, Washington.
 CUMMING, R. Painter, Dublin.
 DIXON, T. Esq. New-York.
 DOUGHTY, THOMAS, Painter, Philadelphia.
 FISHER, A. Painter, Boston.
 GRACIE, W. Esq. New-York.
 HAVILAND, Esq. Architect, Philadelphia.
 HONE, PHILIP, Esq. New-York.
 HOSACK, DAVID, M. D. New-York.
 JOHNSTON, F. Architect, President of the Royal Hibernian Academy, Dublin.
 KING, C. B. Painter, Washington.
 LAWRENCE, Sir THOMAS, Painter, President of the Royal Academy, London.
 LESLIE, C. R.—R. A. Painter, London.
 MORTON, J. Gen. New-York.
 NEWTON, G. S. Painter, London.
 STRICKLAND, WILLIAM, Esq. Architect, Philadelphia.
 STUART, G. Painter, Boston.
 SULLY, T. Painter, Philadelphia.